

1928-29.*



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.1.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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SYLLABUS

OF THE

LICENTIATESHIP EXAMINATION

(I.) *September, 1928.*

(II.) *December, 1928—January, 1929.*

(III.) *April, 1929.*

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

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1928-29.

EXAMINATION

FOR THE

Diploma of Licentiatehip of the Royal Academy of Music.

OPEN TO MUSICAL COMPOSERS, CONDUCTORS,
PERFORMERS, AND TEACHERS.

whether educated at the Academy or not.

N.B.—In the Syllabus for 1929-30 certain important changes will be made in the conduct of the Examination. The scope and standard will be maintained, but the paper-work and *Viva Voce* portions will be re-distributed.

1. The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer, Christmas and Easter vacations. The Easter Examination is held during a part of April, the Summer Examination early in September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to the Summer and Christmas periods, 1928, and to the Easter period, 1929, and Candidates may enter for any period. Candidates other than those in Elocution who enter for more than one period in one year may repeat their pieces when re-entering, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of Examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

2. The Fee for the whole Examination is Five Guineas. Candidates failing in any branch are qualified to attend future examinations on payment of a fee of Five Guineas for the whole Examination or the Practical Part only. Candidates failing in Paper Work pay a fee of One Guinea for each paper for which they re-enter, and One Guinea for Aural Tests in the event of failure therein.

Forms of Entry, properly filled up, together with the fees, must be sent so as to reach the Secretary not later than June 30th, for the September Examination, October 31st, for the Christmas Examination, or February 14th, for the Easter Examination.

No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per candidate, and no late entries can be accepted, under any circumstances, after July 12th, November 12th, and February 28th, in the respective periods of Examination.

Candidates desiring to be examined in two Subjects, or the Teachers' and Performers' branch of the same Subject, must pay the full fee in each Subject or branch.

Candidates entering for the two branches of Teacher and Performer must submit different selections at the two Examinations.

3. Examinations in Scotland. Special arrangements are now in force whereby candidates in Pianoforte have the option of being examined in Glasgow *at Christmas and Easter* in both the practical and theoretical sections of the Examination. Entries must be sent to the Secretary of the Royal Academy of Music, London, in accordance with the particulars given in paragraph 2, and should be accompanied by a remittance of Six Guineas for the whole examination or any part which includes the practical branch. The fee for each paper or for Aural Tests is One-and-a-half Guineas. Entries for subjects other than Pianoforte cannot be accepted for Examination in Glasgow.

No Examinations will be held in Glasgow in the September period.

4. Candidates who have entered for the September Examination will have the option of transferring their entry to the Christmas period on giving notice to the Secretary of their wish to do so not later than July 31st, but Candidates cannot be transferred from Christmas or Easter to the following Easter or September Examination, except under very special circumstances.

5. The Practical Examination will last about thirty minutes and candidates must attend at the time appointed. Three hours are allowed for the working of each paper.

6. Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to, and received by, the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be returned or transferred. In all cases of re-entry the full fee must be paid.

7. Candidates for examination in London in Singing, Pianoforte and Violin at the Christmas period may indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

8. No Candidate in any Musical subject under 18 years of age and no Candidate in Elocution under 20 years of age will be permitted to enter for examination as a teacher. Diplomas issued prior to this regulation will, nevertheless, remain valid.

The Academy reserves to itself the power to refuse any entry for Licentiate Examination at its discretion.

9. All Candidates (except in Harmony, Elocution, Bandmastership, Theatrical Conductorship, and in Singing (Performers), and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., and F.R.C.O.) will be required to work a paper on Rudiments of Music, Musical Ornaments, and Harmony in 3 or 4 parts, embracing the Triads of the Major and Minor Key, and Dominant 7th (with the inversions of these chords). The paper may include the harmonisation in 3 or 4 parts of a simple melody, and of a Figured or Unfigured Bass; the addition of a second melodic part (with occasional passing-notes) above or below one already given; also the writing of a simple melody of not more than two phrases.

N.B.—Any of the foregoing tests in Harmony may include instances of Passing Notes and of Modulation to nearly-related keys.

10. All Candidates, with the exception of those in Harmony, Bandmastership, Aural Training, Voice Culture and Elocution, will be required to pass a simple examination on Aural Tests, further details of which, including specimen questions, will be found on page 7.

Candidates in Singing (Performers), unless they hold one of the above Diplomas, will be required to work a paper on Elements of Music and Musical Ornaments.

Candidates in Singing (Teachers), in addition to the Rudiments and Harmony paper, will be required to work a paper on the Physiology of the Voice (see page 11), whilst those in Pianoforte (Teachers) and Organ must also work an additional paper on Form and Teaching (see pp. 16 and 20).

Candidates in Pianoforte Accompaniment must also work a paper on the Art of Accompanying (see p. 29).

Candidates in Aural Training and in Voice Culture must work (in addition to the Rudiments and Harmony paper) the special paper required for each subject (see pp. 30—34).

Candidates in Elocution must work the paper specified on page 35.

Candidates claiming exemption from any portion of the paper work or from Aural Tests must send proofs in support of such claim with their form of entry.

There is no exemption from the paper on the Physiology of the Voice.

11. The paper work, except as mentioned below, may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous to, or the day after it. If two papers have to be worked they may be done on the same day, or on different days at the option of the Candidate. There will be two periods of paper work examination daily, starting at 10 a.m. and at 2.30 p.m. Three hours will be allowed for working each paper. The papers on the Physiology of the Voice, Pianoforte Accompaniment, Aural Training, Voice Culture, and Elocution must be worked on a day previous to the practical

examination. Provided the necessary accommodation is available, Candidates may attend either the morning or afternoon period without notifying which period they select.

The results of the practical and paper work portions of the examination are posted to Candidates about a fortnight after the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

12. Candidates who succeed in the practical branch are not required to undertake that portion of the Examination again. If such candidates fail in the paper work, or any portion thereof or in Aural Tests, they may attend future Examinations in that portion in which they have been unsuccessful, within three years, on payment of a fee of one guinea for each paper and one guinea for Aural Tests.

Those who succeed in the Theory papers will be exempt from again working the said papers if re-entering within three years. The same applies to the papers on Harmony, Bandmastership, the Art of Accompanying, the special papers on Aural Training, on Voice Culture, on Elocution, and on Form and Teaching for Pianoforte Candidates (Teachers) and Organ Candidates. This exemption applies only to Candidates at the September 1912 examination and later dates. Those succeeding in Aural Tests will at future examinations be exempt from that branch. The claim for exemption must be made on the entry form, but the full fee will nevertheless be payable by Candidates claiming it.

13. Candidates are expected to accept without question the award of the Examiners, and neither the Principal, the Secretary, nor the Examiners are authorised to enter into correspondence as to the reasons for the results communicated to them.

14. In Pianoforte, Organ, and Orchestral Instruments, no particular system of performance or fingering is insisted upon; musical intelligence and initiative are the essentials; the Examiners judge entirely by results. Candidates are not restricted to any particular edition of the works chosen, except where such is expressly mentioned.

15. Candidates who satisfy the Examiners in all portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to begin practising the specified branch for which the Diploma is granted. The Diploma also states whether such competency be as a composer, performer, teacher, or conductor.

Licentiates have the exclusive right to append the letters L.R.A.M. to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in October, March and June, be sent to the addresses given by the Candidates on their forms of entry.

L.R.A.M. WITH HONOURS.

16. Candidates who are successful in the L.R.A.M. Exams. in Pianoforte, Singing, Violin, Viola, 'Cello or Elocution, and who obtain the Special Diploma in Teaching Music given in connection with the Teachers' Training Course in the R.A.M., are entitled to describe themselves as L.R.A.M. (Honours).

17. Candidates who have satisfied the Examiners in any class of any subject will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination period) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates. To those entering for Paper Work Only, the total number of marks will be supplied without payment. Marks cannot be sent until about a month after completion of the examination.

18. The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

19. Examination in Aural Tests. — Specimens of the questions which will be asked in this examination are given below. These tests will be given daily during the examination period from 11 to 1.30 and from 3 to 6. The maximum marks allotted for this subject are 100. Marks required to pass, 75.

SPECIMEN QUESTIONS.

All the following tests will first be played over, not more than three times, by the Examiner, on the Pianoforte, and the notes required to be sung will be well within the vocal compass of the Candidate.

Candidates will be required :—

1.—To recognise major, minor, diminished and augmented triads and their inversions, and to hum, sing or play, and also to name any note of the three sounded simultaneously.

N.B.—The chord will be played in close position, and the names of the notes will be required from the Candidate only after one note of the triad has been named by the examiner.

2.—To hum, sing, or play (from memory) a short musical phrase and to name the notes of any portion of the passage after the keynote has been played.

- 2A.—To hum, sing, or play (from memory) the upper or the lower part of a two-part passage, whose length shall not exceed six notes.
- 3.—To clap or tap a short rhythmical passage of reasonable difficulty, played on the piano, to describe the note-lengths or rests of any portion thereof and to name the time.
- 4.—To name perfect, plagal, interrupted, and imperfect cadences found in simple phrase-construction, and to describe the chords forming any cadence given.
- N.B.—The final chord in every cadence will be played in *root* position.

EXAMINATION PAPERS.

20. Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper.

It is requested that all orders for papers should be accompanied by a remittance to cover cost. In the event of papers quoted being out of print cash will be refunded. A list of papers on sale will be supplied on application to the Secretary.

Papers supplied to order cannot be exchanged.

The Papers on the "Organs employed in Singing," Questions on "Touch," the "Fingering" Tests, and "Sight Reading" Tests, are not published.

Examinations are held in the following Subjects:—

*HARMONY, COUNTERPOINT, AND COMPOSITION.

Examiners.—A. J. GREENISH, D.Mus. Cantab., F.R.A.M.; STEWART MACPHERSON, F.R.A.M.; H. W. RICHARDS, D.Mus. Dunelm, Hon. R.A.M.; WILLIAM WALLACE, F.R.A.M.

Class 1.—COMPOSERS.

Candidates will be required:—

- 1.—To submit, on entering their names, a Composition consisting of a piece of some extent, written for either voices or instruments, or for both, such as the writer shall consider to afford a fair sample of his or her musical and technical powers.
* * Any candidate whose composition has been approved, but who fails in any other part of the whole examination, may enter again (at a subsequent period) without submitting a second composition.
- 2.—To work a paper in Harmony and Counterpoint (vocal and instrumental) and in Orchestration.
* * This paper may include (*inter alia*) the harmonization of a moderately difficult melody (for voices, strings or the pianoforte); the setting of a stanza of poetry for a solo voice with pianoforte accompaniment, or for unaccompanied vocal quartet; a test in double (or invertible) counterpoint at the 8ve or 15th; the orchestration of a short passage; the writing of a Canon and a portion of a Fugue.

N.B.—The paper will be divided into two portions, one to be worked in the morning, and one in the afternoon. The tests in Harmony and Counterpoint will be in not more than four parts, with the exception of one example of vocal writing in *five* parts.

- 3.—To attend a *vivâ voce* examination, at which they will be expected:—
 - (a) To answer questions upon the compass and capabilities of voices and instruments;
 - (b) To answer questions upon the growth of instrumental music during the 18th and 19th centuries, and in particular to show a critical knowledge of Schubert's String Quartet in A minor (op. 29).
 - (c) To play from vocal score (including the use of the C clef) and from figured or unfigured bass;
 - (d) To harmonise a melody at the pianoforte and similarly to complete an unfinished musical sentence, and to modulate.

* * The *vivâ voce* examination will last about half an hour.

* Entries in this subject will be accepted only for the Christmas and Easter periods

HARMONY, COUNTERPOINT, AND COMPOSITION.—*Continued.*

Class 2.—TEACHERS.

Candidates in this class will be required to undergo the tests prescribed under (2) and (3) of the examination for composers (Class 1), with the exception of the setting to music of a stanza of poetry and the Orchestration.

They will *not* be expected to submit a composition of their own, but in lieu thereof will further be called upon (in the course of the *vivâ voce* examination)—

- (1) To answer questions upon the teaching of Harmony, Counterpoint and Musical Form (including the criticising and correction, at the pianoforte, of faulty exercises);
- (2) To analyse the form of an instrumental movement, a copy of which will be handed to each candidate thirty minutes before the time of this examination.

* * The *vivâ voce* examination in Class 2 will last about three-quarters of an hour.

N.B.—Candidates in *both* classes will be required to write from dictation: (a) a short melody of moderate difficulty; (b) a test in two melodic parts; (c) a short passage of four-part harmony consisting of triads, Dominant 7ths and 9ths (with their inversions), and simple Unessential notes; (d) examples of Modulation.

They will also be expected to identify extracts from *well-known* compositions played by the Examiner.

An Examiner will give these Dictation and Identification tests either before or after the *vivâ voce* examination. Candidates in Subject I. (in both classes) will be exempted from the Aural Tests specified on pp. 5 and 7.

The maximum marks obtainable will be :—

(CLASSES I. and II.)

		Marks.
Harmony and Counterpoint Paper	Part 1	100
	Part 2	100
<i>Vivâ voce</i>	...	100
Dictation and Identification Tests	...	100

75 marks required to pass in each Section. Candidates failing in any of the above Sections may attend a subsequent examination on payment of a fee of five guineas for the whole examination, or practical part (*vivâ voce*) only; or of one guinea for each paper (Part I. or Part II.), and one guinea for Dictation and Identification Tests.

SINGING.

The Board will be constituted from the following:—HENRY BEAUCHAMP, Hon. R.A.M.; ETHEL BILSLAND, F.R.A.M.; JOHN BOOTH, Hon. R.A.M.; MAURICE D'OISLY, F.R.A.M.; F. PERCIVAL DRIVER, A.R.A.M.; LEONARD HUBBARD, A.R.A.M.; EDWARD ILES, Hon. R.A.M.; J. FREDERICK KEEL, F.R.A.M.; FREDERIC KING, Hon. R.A.M.; EVELYN LANGSTON, A.R.A.M.; AGNES LARKCOM,

SINGING.—*Continued.*

F.R.A.M.; THOMAS MEUX, Hon. R.A.M.; SELINA PITT SOPER, F.R.A.M.; MARCUS THOMSON, F.R.A.M.; MARY WILSON, F.R.A.M.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

It is expected that Candidates in this Class will have had some experience in teaching individual adult pupils, and they will be required to demonstrate practically the method adopted by them, answering questions on:—

- 1.—Breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power flexibility and correctness of attack and intonation.
- 3.—The meaning of tone-colour in the voice—its cause and effect.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—Distinct and correct pronunciation and diction in singing.
- 7.—The characteristics and interpretation of Recitatives of various periods.
- 8.—Phrasing, expression and knowledge of vocal works, illustrating various styles of singing for each class of voice.

To sing: a *Recitative*, a *portion of a Cantabile movement*, and a *portion of a florid movement*, selected by themselves from the lists for Performers on pages 12—14, and Singing Exercises, copies of which will be given them on entering their names, or may be purchased at the Academy at any time (price 6d.).

To sing at sight.

Special Braille tests are provided for blind candidates.

Quality and Power of voice are not matters of consideration in this class. **Style and Phrasing** are the essential points.

To attend the Aural Tests examination (see pp. 5 and 7).

To work the paper on Rudiments of Music and Harmony, &c., specified on page 5.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates

SINGING.—*Continued.*

may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Three hours will be allowed for working this paper.

Candidates are required to provide their own accompanists.

PERFORMERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

To prepare three pieces, one from each list for their respective voices, and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate. The selected pieces may be transposed a semitone or a tone higher or lower.

Candidates must sing a Recitative, but should neither of their selected Pieces be associated with one, then the Recitative connected with any other piece in either list may be chosen.

One piece must be sung from memory.

Candidates are recommended to bring 2 copies of each of the songs.

To sing a piece at sight. A simple air without accompaniment to be sung to a vowel sound or sol-fa. (Special Braille tests are provided for Blind Candidates.)

To work a paper on Elements of Music, and to attend the Aural Test Examination.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

SOPRANO and MEZZO-SOPRANO.

LIST A.

RECIT.	"Crudele"	} (Don Giovanni) (Novello)		<i>Mozart</i>
AIR.	"Non mi dir"			
RECIT. (only).	"Ye sacred Priests" (Jephtha) (Novello)	...	...	<i>Handel</i>
AIR.	Alleluja from "Jauchzet Gott in allen Landen!" Cantata, No. 51 (Breitkopf & Härtel—British & Continental Music Agency)	...	...	<i>Bach</i>
AIR.	"Qual farfalletta" (As Moth at Even) (Partenope) (Augener)	...	...	<i>Handel</i>
AIR.	"Laudamus te" (Mass in B minor) (Novello)	...	...	<i>Bach</i>

LIST B.

	"Evening thoughts" (Abendempfindung) (Augener)	...	<i>Mozart</i>
	"Ichabod" in D. The Cavendish Music Books, No. 127 (Boosey)	...	<i>Tchaikowsky</i>
	"O wüsst'ich doch den Weg zurück" (Oh that I might retrace the way), Op. 63, No. 8 (Ed. Peters, No. 3009A)	...	<i>Brahms</i>

SINGING.—*Continued.*SOPRANO and MEZZO-SOPRANO—List B—*continued.*

	"Mignon," "Kennst du das Land?" (Know'st thou the Land?) (Augener)	<i>Liszt</i>
	"Elsa's Traum" (Elsa's Dream) (Lohengrin), Operatic Album for Soprano, Book 9 (Ricordi)	<i>Wagner</i>
RECIT.	"Thy hand, Belinda"	} (Novello) <i>Purcell</i>
AIR.	"When I am laid in Earth" (Dido and Aeneas)	

LIST C.

	"Du bist wie eine Blume" (How like a Flower) (Augener) ...	<i>Schumann</i>
	"The Truants" (Ashdown)	<i>-Harry Farjeon</i>
	"I heard a Piper piping" (Murdoch)	<i>Arnold Bax</i>
	"A Girl to her Glass" (English Lyrics, 5th Set) (Novello) ...	<i>Parry</i>
	"Lilac" (No. 1, from Flowering Trees) (Chappell) ...	<i>Montague F. Phillips</i>

CONTRALTO.

LIST A.

RECIT.	"See with what sad Dejection" (Hercules, p. 7) ...	} (Novello) <i>Handel</i>
AIR.	"He, who for Atlas" (Hercules, p. 203) ...	
AIR.	"Lord, what Thou wilt shall be my Pleasure" (Songs and Airs by J. S. Bach, No. 54) (Augener)	<i>Bach</i>
AIR.	"All Praises to the Lord" (Songs and Airs by J. S. Bach, No. 63) (Augener)	<i>Bach</i>

LIST B.

	"Come raggio di sol" (Like as a silver Stream) (Ricordi) ...	<i>Caldara</i>
	"The Clock" in F minor, Op. 4, No. 1 (Schirmer) ...	<i>G. Sacknowsky</i>
	"Seguidille" (Carmen) (Metzler)	<i>Bizet</i>

LIST C

	"Du bist die Ruh" (Thou bringest Peace), Op. 59, No 3 (Elkin)	<i>Schubert</i>
	"Marienwürmchen" (Ladybird) in E flat (Elkin)	<i>Schumann</i>
	"Phantoms" (Augener)	<i>D. M. Stewart</i>

TENOR.

LIST A.

RECIT.	"From Morn to Eve"	} (Solomon) (Novello) <i>Handel</i>
AIR.	"See the tall Palm"	
RECIT.	"Why has Thou then, O God"	{ Solos from the Sacred Cantatas of Bach, Tenor—Set 1 (Novello)
AIR.	"Fast my bitter Tears are flowing"	
	"Il mio tesoro intanto" (Fly then to my Beloved), The Songs in Don Giovanni—Tenor, Book 3 (Novello)	<i>Mozart</i>

LIST B.

	"The Sun returns" (Eugène Onégin) (Leonard) ...	<i>Tchaikowsky</i>
	"Onaway! Awake, beloved!" (Hiawatha) (Novello) ...	<i>Coleridge-Taylor</i>
	"Ständchen" (The Serenade), Op. 106, No. 1 (Simrock) ...	<i>Brahms</i>

LIST C.

	"Under thy Window" (Serenade) in A flat (Cramer) ...	<i>Goring Thomas</i>
	"It was a Lover and his Lass," in G (Boosey) ...	<i>Eric Coates</i>
	"Sigh no more," in A flat (Stainer & Bell)	<i>W. A. Aikin</i>

SINGING.—*Continued.*
BARITONE and BASS.

LIST A.

RECIT.	"The good we wish for" ...	{ (Samson) (Novello)	<i>Handel</i>
AIR.	"Thy glorious Deeds" ...		
	"Arise ye subterranean Winds" (The Tempest) (Novello)		<i>Purcell</i>
RECIT.	"Although an Host encamp"	{ Solos from the Sacred Cantatas of Bach, Bass—Set 3 (Novello) ...	<i>Bach</i>
AIR.	"O Lord, Thy Mercy is in the Heavens."		

LIST B.

"The midnight Review" (Ricordi) ...	<i>Glinka</i>
"Pietà, Signor" (O Lord have Mercy) (International Music Co.) ...	<i>Stradella</i>
"The Song of Momus to Mars" (Oxford Univ. Press)	<i>Dr. W. Boyce</i>
"Youth and Love" Songs of Travel, Part 2 (Boosey)	<i>R. Vaughan Williams</i>

LIST C.

"The Maypole," No. 1 from Four Old English Songs (Oxford Univ. Press) ...	<i>F. Swinstead</i>
"The Nightingale and the Rose" (No. 5, from A Set of Six Love-lyrics (Novello)) ...	<i>W. H. Bell</i>
"The Crow" (from Cushendall, Op. 118, No. 4) (Stainer & Bell) ...	<i>Stanford</i>
"Fussreise" (Wandering), in D (Peters) ...	<i>Hugo Wolf</i>

The marks obtainable are as follows :—

TEACHERS.

	Maximum Marks.
1. Paper Work on the Physiology of the Voice ...	8
2. Voice Production, Breath Control and Blending of Registers ...	16
3. Correction of Faults ...	8
4. Pronunciation and Diction ...	12
5. Phrasing, Expression and Tone Colour ...	12
6. Teaching of Recitatives ...	8
7. Performance of Vocal Pieces and Exercises ...	8
8. Knowledge of Vocal Works ...	8
9. Singing at Sight ...	8
10. Examiners' general impression of Candidate's capability as a Teacher ...	12
75 Marks required to pass.	Total 100

PERFORMERS.

	Maximum Marks.
1. Quality and Volume ...	8
2. Production, including Breath Control and Blending of Registers ...	12
3. Correctness of Intonation ...	8
4. Vocalisation and Flexibility (including excellence of Scales, Arpeggios, Shakes, etc.) ...	8
5. Distinctness and Correctness of Pronunciation ...	8
6. Phrasing, Expression and Variety of Tone... ..	8
7. Accuracy, Rhythm, Time and Accent ...	8
8. Recitative ...	8
9. Interpretation ...	12
10. Reading at Sight ...	8
11. Examiners' General Impression of Candidate's Capability as a Performer ...	12
75 Marks required to pass.	Total 100

PIANOFORTE.

*The Boards will be constituted from the following :—*VICTOR BOOTH, F.R.A.M.; YORK BOWEN, F.R.A.M.; EDGAR CARR, A.R.A.M.; AMBROSE COVIELLO, F.R.A.M.; HAROLD CRAXTON, Hon. R.A.M.; CLAUDE GASCOIGNE, A.R.A.M.; ERIC GRANT, A.R.A.M.; ISABEL GRAY, A.R.A.M.; WELTON HICKIN, F.R.A.M.; W. J. KIPPS, F.R.A.M.; T. B. KNOTT, F.R.A.M.; VIVIAN LANGRISH, F.R.A.M.; DESIRÉE MACEWAN, A.R.A.M.; DORA MATTHAY, F.R.A.M.; FREDERICK MOORE, F.R.A.M.; BRIAN NASH, A.R.A.M.; JOHN PAUER, Hon. R.A.M.; CLAUDE POLLARD, F.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; FELIX SWINSTEAD, F.R.A.M.; LAWRENCE TAYLOR, A.R.A.M.; EGER-TON TIDMARSH, A.R.A.M.; PERCY WALLER, Hon. R.A.M.; SEPTIMUS WEBBE, F.R.A.M.

In this subject, Teachers and Performers have separate lists of pieces and a distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

- I. They must be prepared to play the whole or portions of a piece of their own selection from each of the three lists on page 17 (three pieces in all).
- II. To play at sight the whole or portions of a piece selected by the Examiners.
- III. To play (from memory) all or any of the following scales and arpeggios:—

(a) Major and harmonic minor scales, the hands commencing a third, sixth, octave, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart, all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an octave apart.

(b) Major, harmonic minor and chromatic scales (minor thirds only) in double thirds in similar motion only.

(c) Major, harmonic and melodic minor, and chromatic scales in double octaves in similar motion, the hands commencing an octave apart. Scales in double octaves in contrary motion in *major* keys only, both hands commencing on the key note.

(d) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the *same* position of the chord.

PIANOFORTE.—*Continued.*

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch; either finger or hand (wrist) *staccato* will be accepted:—four octaves in similar motion and two octaves in contrary motion, except scales in double octaves, which are to be played in three octaves in similar motion and two octaves in contrary motion. The scales and arpeggios in similar motion to begin on the lowest notes, and those in contrary motion to begin with the hands at their closest point.

All good methods of fingering will be accepted.

- IV. Candidates will be questioned on the teaching of the laws and facts of Touch and Technique, including the physical condition and action of the arm, hand and fingers, and their control in playing; on the application of these laws in Interpretation generally, and particularly as to Tone, Time and Duration.

Also, they will be required to illustrate the various points raised, by playing excerpts from the tests given for fingering, and from the pieces brought for their examination. An elementary knowledge of the mechanism of the Pianoforte is also required.

- V. Also to indicate the fingering for typical passages selected by the Examiners and to answer questions on the principles exemplified therein. Candidates are given an opportunity of studying a paper of Tests in Fingering at a Keyboard for half-an-hour before their practical examination.

- VI. To work a paper on the general principles of Form, as exemplified in pianoforte compositions; on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. Questions may be asked to elicit the Candidate's knowledge of pianoforte compositions suitable for young pupils (of a standard similar to the Associated Board's School Examinations of Music), particularly those of British Composers. Three hours will be allowed for working this paper, and in order to pass, a Candidate must secure 75 per cent. of the total number of marks obtainable.

- VII. To work the paper on Rudiments of Music and Harmony, &c., specified on page 5.

- VIII. Aural Tests (see page 7).

BLIND CANDIDATES.

Those who are acquainted with Braille notation will be permitted to study the Sight-reading and Fingering tests at a sounding pianoforte for one hour before their practical examination, and to take these tests into the Examination rooms.

Those who are *not* acquainted with Braille notation will be required to fulfil all the conditions set forth in their respective classes, excepting the Sight-reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

PIANOFORTE.—*Continued.*

The Examination will last about half-an-hour.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.—FOR TEACHERS ONLY.

*PRELUDE and FUGUE in D, No. 5, Book I., of 48 P. & F. ...	J. S. Bach
*PRELUDE and FUGUE in F minor, No. 12, Book II., of 48 P. & F. ...	J. S. Bach
PRELUDIO CON FUGHETTA in E minor (Ed. Peters, No. 200, page 40)	J. S. Bach
PRELUDE and FUGUE in B flat, from Concerto No. 6 (Ashdown)	Arne
PRELUDE and FUGUE, from Prelude, Fugue & Variation, Op. 18 (Durand) Transcribed by Bauer ...	César Franck
PRELUDE and FUGUE in D minor, from Suite III. ...	Handel
PRELUDE and FUGUE in D, Op. 35, No. 2 ...	Mendelssohn

LIST B.—FOR TEACHERS ONLY.

SONATA in E flat, Op. 7 (the whole work) ...	Beethoven
SONATA in B flat, Op. 22 (the whole work) ...	Beethoven
SONATA in E flat, Op. 27, No. 1 (the whole work) ...	Beethoven
SONATA in D, Op. 28 (Pastorale) (the whole work) ...	Beethoven
SONATA in E minor, Op. 90 (the whole work) ...	Beethoven

LIST C.—FOR TEACHERS ONLY.

IMPROMPTU in B, Op. 25, No. 1 ...	Arensky
TOCCATA in C minor, Op. 38 ...	Sterndale Bennett
PRELUDE, Op. 17, No. 10 (Belaïeff) ...	F. Blumenfeld
REST, No. 2, from Mood Phases, Op. 52 (Anglo-French) ...	York Bowen
TEMPO DI GAVOTTA (Oxford Univ. Press) ...	Boyce—Crauxton
INTERMEZZO in B flat minor, Op. 117, No. 2 ...	Brahms
INTERMEZZO in F minor, Op. 118, No. 4 ...	Brahms
NOCTURNE in F, Op. 15, No. 1 ...	Chopin
VALE in E minor (posthumous) ...	Chopin
PRUNELLA (Augener) ...	B. J. Dale
VALE ROMANTIQUE (Jobert) ...	Debussy
PRELUDE in F minor, No. 2, from Three Preludes, Op. 3 (Ashdown)	Ivor R. Foster
REVERIE, No. 4, from A Summer Pilgrimage (Fischer) ...	Arthur Hinton
STUDY, No. 1, in G, from Five Studies (Anglo-French) ...	Dorothy Howell
IDYL, Op. 5 (J. Williams) ...	Cyril Jaffray
SING A SONG OF SIXPENCE (Anglo-French) ...	Leo Livens
ARABESQUE EN FORME D'ÉTUDE, Op. 45, No. 1 (Bote & Bock)	Leschetizky
CANON, No. 4, from Sechs Klavierstücke, Op. 15 (Hainauer)	Moszkowski
CARILLON (International Music Co.) ...	Norman O'Neill
PRELUDE in F minor (Augener) ...	H. Pacheltski
ÉTUDE DE CONCERT in F minor, Op. 19, No. 3 (Schubert) ...	E. Poldini
MÉLODIE in E, Op. 3, No. 3 (Augener) ...	Rachmaninov
PRELUDE in B minor, Op. 7, No. 4 (Augener) ...	S. Rosenbloom
FABEL, No. 6, from Fantasiestücke, Op. 12 ...	Schumann
THE PROPHET BIRD, No. 7, from Forest Scenes, Op. 82 ...	Schumann
PRELUDE No. 2, from 24 Preludes, Op. 11 (Belaïeff) ...	Scriabine
INTERMEZZO, No. 4, from Suite in B minor, Op. 21 (Schott)...	Sgambati
IN THE WOODS, No. 2, from Wayfaring Sketches, Op. 15 (Augener)	E. Sjögren

*Associated Board edition recommended (see page 6, par 14).

PERFORMERS' EXAMINATION.

Candidates entering as PERFORMERS must fulfil the requirements or TEACHERS, excepting that they will be exempt from working the paper on Form and Teaching, and from scales, arpeggios, fingering tests and questions on touch. One of the three test pieces, at least, must be played from memory. In addition, they must prepare a piece of their own choice, *which need not be from one of these lists*, but which must be of a similar standard to those given in List C. The Examiners have, of course, the option of hearing the whole or any portions of the pieces chosen. This examination consists of the performance tests, sight-reading tests, aural tests and the paper on Rudiments and Harmony only. A concert standard of performance is required.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.—FOR PERFORMERS ONLY.

*PRELUDE and FUGUE in A minor, No. 20, Book I., of 48 P. & F. ...	J. S. Bach
*PRELUDE and FUGUE in D sharp minor, No. 8, Book II., of 48 P. & F. ...	J. S. Bach
INTERMEZZO and FUGUE, from Organ Toccata in C. (Ed. Breitkopf, No. 1371) ...	Bach-Busoni
PRELUDE and FUGUE in G minor (Kahnt) ...	Bach-Szántó
FUGUE (only), from Variations and Fugue on a theme by Handel, Op. 24 ...	Brahms
INTRODUCTION and FUGUE, Op. 17, No. 5 (Simrock) ...	E. von Dohnányi

LIST B.—FOR PERFORMERS ONLY.

SONATA in C, Op. 53 (Waldstein) (the whole work) ...	Beethoven
SONATA in A, Op. 101 (the whole work) ...	Beethoven
SONATA in B flat, Op. 106 (first movement only) ...	Beethoven
THIRTY-TWO VARIATIONS in C minor (the whole work) ...	Beethoven

LIST C.—FOR PERFORMERS ONLY.

EL ALBAICIN, from Iberia, Book 3, No. 1 (Union Musical Española) ...	Albeniz
GOPAK (Murdoch) ...	Arnold Bax
MINUET, from L'Arlesienne Suite, No. 1 (Metzler) ...	Bizet-Rachmaninov
CAPRICE, No. 2, Op. 13 (Ricordi) ...	York Bowen
SCHERZO (third movement), from Sonata in F minor, Op. 5 ...	Brahms
PRELUDE, No. 16, in B flat minor, from Twenty-four Preludes, Op. 28 ...	Chopin
NOCTURNE in B, Op. 62, No. 1 ...	Chopin
NIGHT FANCIES, Impromptu (Ricordi) ...	B. J. Dale
REFLETS DANS L'EAU, No. 1, from Images (Durand) ...	Debussy
EL FANDANGO DE CANDIL, No. 3, from Goyescas, Part 1 (Union Musical Española) ...	E. Granados

* Associated Board Edition recommended (see page 6, par. 14).

PIANOFORTE.—LIST C.—FOR PERFORMERS ONLY—*Continued.*

SERENADE from Don Juan (Schott)	Mozart—Backhaus
MARSH in B flat minor, Op. 20, No. 1 (Ed. Russe de Musique) ...	N. Medtner
TOCCATA STUDY, Op. 24, No. 2 (Elkin)	Norman O'Neill
UNE BARQUE SUR L'OCEAN, No. 3, from Miroirs (Schott)	M. Ravel
MOMENT MUSICAL in F minor, Op. 94, No. 3 (Fischer)	Schubert—L. Godowsky
NOVELLETTE in D, Op. 21, No. 2	Schumann
PRESTO (last movement), from Sonata-Fantasy, No. 2, Op. 19 (Belaïeff) ...	Scriabine
STUDY in F sharp, Op. 1, No. 1 (Augener)	Tausig

The marks obtainable in this subject are as follows:—

TEACHERS' EXAMINATION.

	Maximum Marks.
List A	12
" B	24
" C	12
Reading	12
Scales and Arpeggios	8
Fingering Typical Passages	8
Questions on Touch	12
Examiners' Impression of Candidate's general } Capabilities as a Teacher }	12
Total	100

75 marks required to pass.

PERFORMERS' EXAMINATION.

	Maximum Marks.
List A	16
" B	32
" C	16
Reading	12
Own Selection	12
Examiners' Impression of Candidate's general } Capabilities as a Performer }	12
Total	100

75 marks required to pass.

ORGAN.

Examiners. — G. D. CUNNINGHAM, F.R.A.M. ; STANLEY MARCHANT, D. Mus. Oxon., F.R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required :—

- To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).
- To transpose a hymn-tune a tone or half-tone higher or lower; to read from four-part vocal score, including C clefs for alto and tenor parts; to harmonise a given melody; to harmonise an unfigured bass; to extemporise on a given subject; to modulate; and to read at sight.
- To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on the teaching of Choir Training. To attend the Aural Tests examination (see pp. 5 and 7).
- To work a Paper embracing questions on Form; on Pupil Treatment; the Practical Teaching of the Organ; and the Mechanism and Stops usually found in an English Organ of three manuals; and to show knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. The paper work may be done on the same day as the practical, or, if the Candidate so prefer, on the day previous to, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. Three hours will be allowed for working this paper, and in order to pass, a Candidate must obtain 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music and Harmony, &c., specified on page 5.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn-tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will be required further to transpose the same into any key the Examiners may name; to harmonise a given melody; to harmonise an unfigured bass (the melody and the bass will be first played through, and then dictated a bar or two at a time); to extemporise on a given subject; and to modulate.

The *vivâ voce* and paper work portions of the examination will be the same as for other Candidates.

On entering, Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

ORGAN.—*Continued.*

The Examination will last about half-an-hour.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

PASSACAGLIA in C minor (Peters, Book I.)	...	...	...	...	J. S. Bach
PRELUDE and FUGUE, No. 10, in B minor (Peters, Book II.)	...	...	...	...	J. S. Bach
CHORAL-PRELUDE, No. 6, in G (Peters, Book VI.)	...	...	...	...	J. S. Bach

LIST B.

SCHERZO, from Sonata No. 5, in C minor (Schott)	...	...	...	...	Guilmant
TOCCATA-PRELUDE on "Pange Lingua," from Prelude, Elegy and	...	...	...	...	
Toccata-Prelude (Augener)	...	...	...	...	E. C. Bairstow
CHORAL, No. 2, in B minor, from Three Chorals (Durand)	...	...	...	...	César Franck
RHAPSODY, Op. 17, No. 3 (Augener)	...	...	...	...	Herbert Howells

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A	16
" B	12
Transposition	8
Vocal Score Reading	8
Harmonisation of Melody	8
Harmonisation of Unfigured Bass... ..	8
Extemporisation	8
Sight-reading	8
Modulation	8
Vivâ Voce	8
Examiners' General Impression of Candidate's {	8
Capabilities	
Total	100

75 marks required to pass.

ORCHESTRAL INSTRUMENTS.

Examiners.—SPENCER DYKE, F.R.A.M.; JAMES T. LOCKYER, A.R.A.M.; LIONEL TERTIS, F.R.A.M.; ROWSBY WOOF, F.R.A.M.; B. PATTERSON PARKER, F.R.A.M.; HERBERT WALENN, F.R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; J. SOLOMON, F.R.A.M.; ALBERT E. MATT; GWENDOLEN MASON, F.R.A.M.; HAYDN P. DRAPER; WILFRED JAMES; AUBREY BRAIN; LÉON GOOSSENS.

In this subject all Candidates will be required to work the paper on Rudiments of Music and Harmony, etc., specified on page 5 and to attend the Aural Tests Examination (see pp. 5 and 7).

Teachers' Examination. Candidates must be prepared to play the whole or portions of a piece of their own selection from Lists A, B, and C for their respective instruments (three pieces in all). They will also be required to answer questions on the form, treatment and tonality of the pieces selected, also on pupil treatment, and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes.

Performers' Examination. Candidates entering as Performers must fulfil the requirements for Teachers, but instead of the *vivâ voce* questions they will be required to play List D. They will be expected to

ORCHESTRAL INSTRUMENTS.—*Continued.*

show a concert standard of proficiency and to play from memory their selection from List C.

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

VIOLIN.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

STUDY, No. 2, in A minor, from Etudes and Caprices, Op. 35	...	Dont
CAPRICE, No. 7, in A, from 24 Caprices (Augener)	...	Rode
STUDY, No. 35, in E flat, from 42 Studies	...	Kreutzer
STUDY, No. 10, in B flat minor (Augener)	...	Gaviniés

LIST B.

SONATA in A minor, Op. 105 (the whole work)	...	Schumann
SONATA, No. 1, in D, Op. 12, No. 1 (J. Williams) (the whole work)	...	Beethoven
SONATA, in C sharp minor, Op. 21 (Simrock) (the whole work)	...	E. von Dohnányi
SUITE in D minor (Schott) (the first three movements)	...	York Bowen

LIST C.

CONCERTO in E flat (Köchel v. 268) (the whole work)	...	Mozart
CONCERTO, No. 6, in B flat (the whole work)	...	Rode
CONCERTO, No. 1, in G minor, Op. 26 (first and second movements)	...	Bruch
CONCERTO, No. 3, in B minor, Op. 61 (first and second movements)	...	Saint-Saëns
(Durand)	...	Delius
CONCERTO (as far as but not including Allegretto [32]) (Augener)	...	

LIST D.—PERFORMERS ONLY.

ADAGIO and PRESTO, from Solo Sonata, No. 1, in G minor (first and last movements)	...	Bach
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All Candidates in this instrument will be examined as to their sense of pitch and questioned on the fingering of selected passages on the violin, and will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major and melodic and harmonic minor scales (three octaves) to be played with slurred bowing (one or three octaves in a bow). Also with detached bows at a fairly quick pace.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves) (either one or two bows to each octave).

C sharp and D, both major and minor (melodic and harmonic), in thirds, in sixths and in octaves, to be played with separate bowings (two octaves).

Chromatic scales beginning on G, A flat, A, B flat, B, and C in three octaves, the rest in two octaves, to be played with slurred bows only (one or three octaves in a bow).

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played with slurred bowing (three octaves in a bow).

VIOLA.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

ETUDE, No. 16, in A (Menuett) from 20 Etudes, Op. 36 (Kistner)	Palaschko
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ORCHESTRAL INSTRUMENTS.—*Continued.*

LIST B.

- SONATA in E flat, Op. 120, No. 2 (first and second movements)
(Simrock) *Brahms*
SONATA, No. 2, in F (second and third movements) (Schott) ... *York Bowen*
SERENADE SONATA in F minor (first and second movements)
(J. Williams) *Richard H. Walthew*

LIST C.

- PHANTASY, Op. 4 (Schott) *B. J. Dale*
CONCERTO in A (Clarinet) (first and second movements) (André) ... *Mozart*
CONCERTO in G minor (first and second movements) (Schott) ... *Cecil Forsyth*

LIST D.—PERFORMERS ONLY.

- ALLEMANDE and SARABANDE from Suite No. 4, in E flat, from Six
Suites for 'Cello, arranged for Viola by Svecinski (Schirmer)
(unaccompanied) *Bach*
All major and melodic and harmonic minor scales in three octaves, slurred
bowing, excepting the scales in F sharp, G, A flat, B, B flat, which are to be played
in two octaves.
C, E and E flat in thirds, sixths, and octaves; separate bowings, two octaves.
C minor (melodic) in thirds, sixths, and octaves, two octaves.
E minor (harmonic) in thirds, sixths, and octaves; separate bowings, two
octaves.
Chromatic scales beginning on C, D flat, D, E flat, E, in three octaves; rest
in two octaves, legato bowing.
Arpeggios of all major and minor chords in three octaves, excepting A flat,
A, B flat, B, which are to be played in two octaves; dominant and diminished
sevenths in two octaves, slurred bowing.

VIOLONCELLO.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

- CAPRICE, No. 8, in A minor, from Dodici Capricci, Op. 25 (Simrock) ... *Piatti*
STUDY, No. 13, in F sharp, from 24 Studies (Augener, Ed. No. 7770) ... *Dotzauer*
MORCEAU, No. 3 in C, from Six Morceaux de Salon, Op. 5 (Durand) ... *L. Jacquard*

LIST B.

- SONATA in E minor, Op. 38 (second and third movements) *Brahms*
SONATA in G minor (first movement) (Augener) *John Ireland*
SONATA in A minor, Op. 36 (first movement) *Grieg*

LIST C.

- VARIATIONS on a theme rococo, Op. 33 (Rahter) *Tchaikowsky*
CONCERTO in A minor, Op. 129 (first movement) *Schumann*
CONCERTO in D minor (first movement) *Lalo*

LIST D.—PERFORMERS ONLY.

- PRELUDE and SARABANDE, from Suite No. 1, in G (unaccompanied) ... *Bach*

Candidates will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major and melodic and harmonic minor scales up to and inclusive of G (open string) in four octaves to be played with slurred bowing (one or four octaves in a bow), other scales in three octaves with slurred bowing (one or three octaves in a bow). Also with detached bows at a fairly quick pace. All chromatic scales (three octaves) in slurred bowing; also F major and D minor (harmonic form) in thirds, sixths and octaves in separate bows (two octaves); arpeggios of all major and minor common chords and dominant and diminished sevenths (in three octaves) with slurred bowing.

ORCHESTRAL INSTRUMENTS.—*Continued.*

The marks obtainable for Violin, Viola and Violoncello are as follows:—

				TEACHERS.		PERFORMERS.	
				Maximum Marks.		Maximum Marks.	
List A ...	...	...	...	8	...	...	8
" B ...	...	...	...	8	...	...	12
" C ...	...	...	...	12	...	...	12
" D ...	...	...	...	—	...	...	8
Technique ...	...	...	...	12	...	...	16
Intonation ...	...	...	...	12	...	...	12
Tone ...	...	...	...	8	...	...	8
Musicianship ...	...	...	...	8	...	...	8
Expression ...	...	...	...	8	...	...	8
<i>Vivâ voce</i> Questions	...	...	...	16	...	...	—
Reading	{	...	...	8	...	...	8
Transposing							
Total ...	...	...	...	100	...	...	100

75 Marks required to pass.

HARP.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

PIECE No. 9, in E minor, from 10 Pieces, Transcribed for Harp (Rouhier) ...	...	...	...	...	Bach-Renié
PRELUDE, No. 5, in F minor, from 10 Préludes, Transcribed for Harp (Rouhier) ...	...	...	...	...	Bach-Renié
ALLEGRO ASSAI, 3rd Movement, from SONATA No. 12, in F ...	...	...	...	...	Mozart

LIST B.

PIECE SYMPHONIC IN 3 EPISODES (Rouhier) ...	...	...	...	...	Renié
SCHERZO-CAPRICE, Op. 159 (Henn) ...	...	...	...	...	Cesare Galeotti
RHAPSODIE (Rouhier) ...	...	...	...	...	Marcel Grandjany

LIST C.

IMPROVISATIONS, Nos. 3 and 4 (Zimmermann)...	...	...	...	...	W. Posse
STUDIES, Nos. 3 and 8, from Eight Grand Studies (Zimmermann)...	...	...	...	...	W. Posse
IRIDESCENCE, No. 2 of 5 Preludes (Heugel) ...	...	...	...	...	Salzedo

Candidates will be required to play at sight, to transpose, and to play from memory, at the discretion of the Examiners:—Major and melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to four octaves; major and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth and a tenth apart in similar motion, also divided between the two hands, extending over four octaves consisting of four notes in each hand.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion, commencing a third, a sixth and a tenth apart, beginning in the middle or at extreme ends, extending to two octaves; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion with the same position in each hand or different positions in each hand, beginning in the middle or at extreme ends, extending to two octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, *without* inversions. Arpeggios of the dominant sevenths in the same manner, but *with the inversions*, to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Etouffés* (damped notes), and *Enharmonic Effects*.

ORCHESTRAL INSTRUMENTS.—*Continued.*

The marks obtainable for Harp Playing are as follows:—

	Maximum Marks.
List A	12
" B	12
" C	12
Technique (and Articulation, Wind Instruments only)	16
Tone	12
Style, Phrasing	12
Reading	12
Transposing	
Examiners' General Impression of Candidate's	12
Capabilities as a Teacher or Performer	

75 marks required to pass.

Total 100

**DOUBLE BASS, FLUTE, OBOE, CLARINET,
BASSOON, HORN, TRUMPET AND CORNET, &c., &c.**

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

The marks obtainable are allotted as for Harp.

*** BAND-MASTERSHIP.**

Examiners.—B. J. DALE, F.R.A.M.; NEVILLE FLUX, F.R.A.M.;
and B. WALTON O'DONNELL, M.V.O., F.R.A.M.,

Candidates, on entering their names, must submit an arrangement for Full Military Band, of—

ALLEGRETTO GRAZIOZO (Quasi Andantino) third movement
from Symphony, No. 2 in D, Opus 73. (Miniature Score

—Simrock)... .. *Brahms*

and an arrangement, for Small Orchestra, of—

HUMORESKE, No. 1, from Bunte Blätter, Op. 36, part 1

(Universal Ed.—Curwen) *Max Reger*

N.B.—These arrangements must be the Candidate's own unaided work, and must be accompanied by a declaration to this effect.

The instrumentation of these arrangements must be in accordance with the following specifications:—

Military Band.—1 Concert Flute (or Piccolo); 1 E Flat Clarinet; 1 Oboe (Cor Anglais *ad lib.*); Solo B flat Clarinets; Ripieno B flat Clarinets; Second B flat Clarinets; Third B flat Clarinets; 1 E flat Alto Saxophone; 1 B flat Tenor Saxophone; 1 Bassoon; 2 Horns; First Cornets; Second Cornets; 2 Tenor Trombones; 1 Bass Trombone; 1 Euphonium; Basses; Drums, etc.

Small Orchestra.—1 Flute (Piccolo *ad lib.*); 1 Oboe; 2 Clarinets; 1 Bassoon; 2 Horns; 2 Trumpets (or Cornets); 1 Trombone (Tenor or Bass *ad lib.*); Drums, etc. (one Player); First Violins; Second Violins; Violas; 'Cellos; Double Basses.

The staves of each page of these arrangements must be numbered, or the names of the instruments indicated, as on the first page.

These arrangements must be sent in by July 30th or November 30th.

* Entries in this subject will be accepted only for the September and Christmas periods.

BAND-MASTERSHIP.—Continued.

If these arrangements be approved by the Board of Examiners the writer thereof will be required to attend a further examination which will be divided into three sections: (a) Paper Work, (b) Conducting, and (c) *Vivâ Voce*.

(a) The candidate will be required to work two papers. One of these will include questions in the Elements of Music and Harmony, and the other will include tests in the instrumentation of set passages for Full Military Band and Small Orchestra.

(b) Arrangements will be made whereby the candidate will be enabled to demonstrate the conducting of a prepared score,* and of an unprepared score, to be selected by the Board of Examiners.

(c) This section of the examination will include the following tests:—

- (i.) The performance of prepared pieces on at least two wind instruments of the candidate's own choice. ¶ (Trumpet and Cornet cannot be accepted as separate instruments.)
- (ii.) The execution of scales and arpeggios on these instruments.
- (iii.) A Sight-reading Test.
- (iv.) The answering of questions on all instruments used in Military Bands and Orchestras, Band training, and on the form and construction of the composition set for the Conducting Test.
- (v.) Aural Tests, which will be selected from the list of tests specified on pages 7 and 8 of this Syllabus. *N.B.*—§ 18 of the general regulations does not apply to Band-mastership candidates, who will be given their aural tests during the *vivâ voce* section of their examination.)

* * The Examination will extend over two consecutive days. On the first day the two papers will be worked, one in the morning, the other in the afternoon, three hours being allowed in each case. On the second day the Conducting and *Vivâ Voce* Examinations will be held, according to arrangements of which the candidate will receive due notification.

The marks obtainable are allotted as follows:—

Section (a).—Paper Work.				Maximum Marks.
(i.)	Elements of Music and Harmony	...	...	50
(ii.)	Instrumentation	...	...	50
				Total 100
Section (b).—Conducting				Total 100
Section (c).— <i>Vivâ Voce</i> .				
(i.)	Playing (including Sight-Reading)	...	...	28
(ii.)	Questions	...	...	36
(iii.)	Aural Tests	...	...	36
				Total 100

75 marks required to pass in each section.

Any candidate whose arrangements have been approved, and who has been unsuccessful in the further examination, may enter again

* The title of the score to be prepared will be communicated to candidates, together with the notification of the practical examination.

BAND-MASTERSHIP.—*Continued.*

without submitting other arrangements. Candidates failing in any one or two of the above sections may attend a subsequent examination in such section or sections only, on payment of a fee of five guineas for the practical (*Vivâ-Voce* and Conducting) only, or any portion in which this is comprised, or of one guinea for each paper in which they have been unsuccessful.

*THEATRICAL CONDUCTORSHIP.

The Examiners will be the same as for Band-Mastership.

Candidates, on entering their names, must submit an arrangement, for Full Orchestra, of—

VALE FOR PIANO, "La plus que lente." (Durand) ... *Debussy*

and an arrangement, for Small Orchestra, of—

HUMORESKE No. 1, from Bunte Blätter, Op. 36, part 1.

(Universal Ed.—Curwen) *Max Reger*

N.B.—These arrangements must be the Candidate's own unaided work, and must be accompanied by a declaration to this effect.

The instrumentation of these arrangements must be in accordance with the following specifications:—

Full Orchestra.—2 Flutes (*Piccolo ad lib.*); 2 Oboes (*Cor Anglais ad lib.*); 2 Clarinets; 2 Bassoons; 4 Horns; 2 Trumpets; 2 Tenor Trombones; 1 Bass Trombone; 1 Tuba; Timpani; Bass Drum, etc.; Harp (*ad lib.*); First Violins; Second Violins; Violas; 'Cellos; Double Bases.

Small Orchestra.—1 Flute (*Piccolo ad lib.*); 1 Oboe; 2 Clarinets; 1 Bassoon; 2 Horns; 2 Trumpets (or Cornets); 1 Trombone (Tenor or Bass *ad lib.*); Drums, etc. (one player); First Violins; Second Violins; Violas; 'Cellos; Double Bases.

The staves of each page of these arrangements must be numbered, or the names of the instruments indicated, as on the first page.

These arrangements must be sent in by July 30th or November 30th.

If these arrangements be approved by the Board of Examiners, the writer thereof will be required to attend a further examination, which will be divided into three sections: (a) Paper Work, (b) Conducting, and (c) *Vivâ Voce*. These Examinations will be held about the middle of September and towards the end of January or early in February.

(a) The candidate will be required to work two papers. One of these will include questions in the Elements of Music and Harmony, and the other will include tests in the instrumentation of set passages for Full Orchestra and Small Orchestra.

* *Entries in this subject will be accepted only for the September and Christmas periods.*

THEATRICAL CONDUCTORSHIP.—*Continued.*

(b) Arrangements will be made whereby the candidate will be enabled to demonstrate the conducting of a prepared score,* and of an unprepared score, to be selected by the Board of Examiners.

(c) This section of the examination will include the following tests :—

- (i.) The performance of a prepared piece on the violin or some other orchestral instrument of the candidate's own choice.
- (ii.) The execution of scales and arpeggios on this instrument.
- (iii.) A Sight-reading Test.
- (iv.) The demonstration of a reasonable practical knowledge of the pianoforte.
- (v.) The answering of questions on all orchestral instruments, orchestral training, and on the form and construction of the composition set for the Conducting Test.
- (vi.) Aural Tests, which will be selected from the list of tests specified on pages 7 and 8 of this Syllabus. (*N.B.*—§ 18 of the general regulations does not apply to Theatrical Conductorship candidates, who will be given their aural tests during the *vivâ voce* section of their examination.)

* * * The Examination will extend over two consecutive days. On the first day the two papers will be worked, one in the morning, the other in the afternoon, three hours being allowed in each case. On the second day the Conducting and *Vivâ Voce* Examinations will be held, according to arrangements of which the candidate will receive due notification.

The marks obtainable are allotted as follows :—

<i>Section (a).—Paper Work.</i>				Maximum Marks.	
(i.)	Elements of Music and Harmony	...	...	...	50
(ii.)	Instrumentation	...	...	...	50
				Total	100
<i>Section (b).—Conducting</i>				...	...
<i>Section (c).—Vivâ Voce</i>				Total	100
(i.)	Playing (including Sight-Reading)	...	...	...	28
(ii.)	Questions	...	...	...	36
(iii.)	Aural Tests	...	...	...	36
				Total	100

75 marks required to pass in each section.

Any candidate whose arrangements have been approved, and who has been unsuccessful in the further examination, may enter again without submitting other arrangements. Candidates failing in any one or two of the above sections may attend a subsequent examination in such section or sections only, on payment of a fee of five guineas for the practical (*Vivâ Voce* and Conducting) only, or any portion in which this is comprised, or of one guinea for each paper in which they have been unsuccessful.

* The title of the score to be prepared will be communicated to candidates together with the notification of the practical examination.

PIANOFORTE ACCOMPANIMENT.

Examiners.—VICTOR BOOTH, F.R.A.M.; HAROLD CRAXTON, Hon. R.A.M.; MAURICE D'OISLY, F.R.A.M.; JULIUS HARRISON, Hon. R.A.M.; WELTON HICKIN, F.R.A.M.; MONTAGUE PHILLIPS, F.R.A.M.

Candidates must be prepared to play an accompaniment of their own selection from each of the following lists (four accompaniments in all).

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

VIOLIN SOLO. Präludium in E (Schott) *Bach-Kreisler*
VIOLIN SOLO. "Havanaise," Op. 83 (Durand) *Saint-Saëns*

LIST B.

AIR. "Rejoice Greatly" (The Messiah) (Novello) *Handel*
RECIT. "E Susanna non vien!" } (Le Nozze di Figaro) *Mozart*
ARIA. "Dove sono"

Standard Operatic Songs and Arias, No. 13 (International Music Co.).

LIST C.

SONG. "The Walnut Tree" (Der Nussbaum) in G (Augener) *Schumann*
SONG. "Serenade" (Ständchen) in F sharp, Op. 17, No. 2
(Bosworth) *R. Strauss*

LIST D.

SONG. "Invitation au Voyage" in C minor (Rouart, Lerolle) *Henri Duparc*
SONG. "Le Temps des Lilas" in D minor, Op. 19 (Rouart,
Lerolle) *Ernest Chausson*
SONG. "A lover's Garland" in G (English Lyrics, Set 6)
(Novello) *Parry*
SONG. "Come, O Come, my life's delight" in E flat (Boosey) *Hamilton Harty*

To play the accompaniment to a song with recitative at sight.

To play the accompaniment to an instrumental solo at sight.

To transpose a simple accompaniment a tone, semitone or minor third higher or lower.

To work a paper on the art of accompanying, on phrasing, and on touch.
Three hours will be allowed for this paper which must be worked on the day previous to the examination.

To work the paper on Rudiments and Harmony specified on page 5.

To attend the Aural Tests Examination, see page 7.

A vocalist and instrumentalist will be in attendance.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Song accompaniments...	24
Instrumental accompaniment ...	20
Reading at sight (vocal accompaniment) ...	16
Reading at sight (instrumental accompaniment) ...	16
Transposition ...	12
Examiners' general impression of candidate's capabilities ...	12

Total 100

75 marks required to pass.

AURAL TRAINING AND SIGHT-SINGING.

The Board of Examiners will be constituted from the following:—A. J. GREENISH, D.Mus. Cantab., F.R.A.M., STEWART MACPHERSON, F.R.A.M., ERNEST READ, F.R.A.M., FREDERICK G. SHINN, D.Mus. Dunelm, Hon. R.A.M.

The examination, which will be partly *viva voce* and partly written, will include tests in Singing at sight, Musical Dictation, Practical Musicianship, and Class-Teaching, as follows:

Keyboard Work.

- 1.—To play the whole or portions of a slow movement from a Beethoven Sonata in List B., or any piece in List C., on page 17 of the present Syllabus.
- 2.—To play at sight the whole or portions of a piece chosen by the Examiners.
- 3.—(a) To extemporise (in any key) short phrases leading up to any required cadence; (b) to harmonise a melody of moderate difficulty; (c) to modulate between related keys.

Sight-Singing.

- 4.—To sing at sight melodies of reasonable difficulty in either major or minor keys. One of these tests will be to sing the lower of two parts, while the upper part is played by the Examiner.

Class-Teaching.

- 5.—To give a lesson, in the presence of the Examiners, to a class of children (provided for the purpose), upon some point or points in Aural Training, such as:—Relative and fixed pitch, scales and keys, time and rhythm, intervals, transposition, modulation, melody-construction, phrasing and expression, memorisation, dictation, aural and sight-singing tests, etc.

N.B.—Facility in pointing on the Modulator (Sol-fa and Staff), and distinct writing on the Blackboard, will be considered essential; also readiness in improvising simple vocal and aural tests to illustrate any point in the lesson. *The candidate will be informed forty minutes beforehand of the subject or subjects to be dealt with in his or her lesson.*

- 6.—To play, and comment briefly upon, a simple composition of the candidate's own choice (*e.g.*, a short imaginative piece, a Scherzo, a short movement from a Suite or a Sonata, etc.), in such a way as to stimulate the musical interest of the class.
- 7.—To conduct a melody with due regard to its phrasing and expression.

N.B.—A copy of this melody will be supplied to the candidate when the subject of the lesson under (5) is announced.

Paper Work.

- 8.—To work the paper on Rudiments of Music and Harmony as set for instrumental candidates (see page 5).
- 9.—To work a further paper upon the following:—
(a) Class management.

AURAL TRAINING AND SIGHT-SINGING.—*Continued.*

- (b) The principles of educational method and their application to the teaching of pitch, time, rhythm and simple form, sight-singing, musical dictation, phrasing, etc.
- (c) The writing of exercises (such as melodies, etc.) to illustrate any detail of such teaching.
- (d) The writing of a brief synopsis of a lesson suitable for Junior, Intermediate, or Senior Aural Training Classes.

10.—To write from dictation :—

- (a) A short melody of reasonable difficulty;
- (b) A rhythm (without pitch);
- (c) A simple test in two melodic parts;
- (d) A short passage of four-part harmony consisting of Triads and the chord of the Dominant 7th, with their inversions. (The inner parts may be omitted if the bass is figured or if the chords are described.)
- (e) The phrasing and expression of a short melody, as played by the Examiner.

A copy of this melody will be given to the candidate.

* * The candidate will be required, in addition to the foregoing Dictation tests, to identify short extracts from *well-known* standard musical works, played by the Examiner.

N.B.—Three hours will be allowed for the paper under heading (9), and half-an-hour for the Dictation tests (10).*

The maximum marks obtainable in the *viva voce* portion of the Examination (headings 1—7 inclusive) will be as follows :—

	Maximum Marks.
1. Performance of selected Pianoforte piece	16
2. Playing at Sight	12
3. Playing Cadences, Harmonising Melody and Modulating	12
4. Singing at Sight	12
5. Aural Training Lesson	20
6. Lesson on a Composition	12
7. Conducting Melody	4
General Impression	12

Total 100

N.B.—75 marks required for a pass.

In the Paper-work (headings 8—10 inclusive) the maximum marks obtainable will be :—

	Maximum Marks.
8. Rudiments of Music, etc.	100
9. Principles of Teaching, etc.	100
10. Dictation	100

N.B.—Under each of these three headings 75 per cent. will be required for a pass.

Candidates who are successful in any branch will not be required to undertake that portion of the Examination again. If such Candidates fail in either the paper on Rudiments of Music (8),

* An Examiner will give the dictation tests either before or after the working of the paper under heading (9). Candidates in the Aural Training Examination will be exempted from the Aural Tests specified on page 7.

AURAL TRAINING AND SIGHT-SINGING.—*Continued.*

the paper on the Principles of Teaching (9), or in Dictation (10), they may re-enter at a subsequent period for whichever part (or parts) they have failed in, at a fee of one guinea for each paper and one guinea for Dictation.

The Diploma in Aural Training and Sight-Singing does not qualify the Candidate in the teaching of Voice Culture and Class-Singing.

VOICE CULTURE AND CLASS-SINGING.

The Board of Examiners will be constituted from the following:—A. J. GREENISH, D.Mus. Cantab., F.R.A.M.; STEWART MACPHERSON, F.R.A.M.; STANLEY MARCHANT, D.Mus. Oxon, F.R.A.M.; ERNEST READ, F.R.A.M.

The Examination, which will be partly *vivâ voce* and partly written, will include the following requirements:

(1) *Keyboard Work.*

1.—To play the accompaniments of the following songs:—

- (i.) "Song of the Ermine" (Novello Ed. No. 433 for Female Voices) César Franck
- (ii.) "A Poet's Hymn" (Arnold Ed. No. 77) George Dyson

The second of these songs will be sung by a class of children, whose performance must be directed by the candidate from the pianoforte.

2.—To play at sight the accompaniment of an easy unison song (selected by the Examiners), at the same time singing the vocal melody, or incorporating it in the pianoforte part.

3.—(a) To play at sight from a simple three-part vocal score for female voices, written on separate staves with treble clef; (b) to transpose at sight a simple accompaniment up or down a major or minor second.

Sight-Singing.

4.—To sing at sight melodies of reasonable difficulty in either major or minor keys. One of these tests will be to sing the lower of two parts, while the upper part is played by the Examiner.

Class-Teaching.

5.—To conduct, and give a lesson, in the presence of the Examiners, to a class of children (provided for the purpose), upon the interpretation of a two-part song, the actual notes of which will be known by the class.

N.B.—A copy of this song will be handed to the candidate forty minutes before the time of his or her examination.

6.—To give the class suitable exercises for breathing, voice-production, diction, etc., either as part of the lesson referred to under heading (5), or as required by the Examiners, who, in addition, may put any questions to the Candidate relating to the general work of a singing-class.

VOICE CULTURE AND CLASS-SINGING.—*Continued.*

- 7.—To prepare and present two unison, two 2-part and two 3-part songs, upon which the questions under heading (6) may have reference. The Candidate must bring a copy of each of these songs to the examination room, and will further be required to sing from memory the first verse of either of the two unison songs to the words, pointing the melody at the same time on the Sol-fa Modulator.

N.B.—Facility in pointing on the Modulator (Staff and Sol-fa) and distinct writing on the Blackboard will be considered essential; also readiness in improvising simple vocal exercises which might be required in the course of the class lesson.

(2) *Paper Work.*

- 8.—To work the paper on Rudiments of Music and Harmony as set for instrumental candidates (see page 5).

- 9.—To work a further paper upon the following:—

- (a) Class management.
- (b) The principles of educational method and their application to the teaching of voice-production, breathing, enunciation, phrasing, expression, reading at sight (including the use of the Modulator and the giving of suitable tests), etc., as required in the singing class.
- (c) The choice of suitable unison, two-part and three-part songs, and their grading.
- (d) The writing of a brief synopsis of a lesson on a subject connected with the work of a singing class.

- 10.—To write from dictation:—

- (a) A short melody of reasonable difficulty.
- (b) A rhythm (without pitch).
- (c) A simple test in two melodic parts.
- (d) A short passage of four-part harmony consisting of Triads and the chord of the Dominant 7th, with their inversions. (The inner parts may be omitted if the bass is figured or if the chords are described.)
- (e) The phrasing and expression of a short melody, as played by the Examiner.

A copy of this melody will be given to the candidate.

* * The candidate will be required, in addition to the foregoing Dictation tests, to identify short extracts from *well-known* standard musical works, played by the Examiner.

N.B.—Three hours will be allowed for the paper under heading (9), and half-an-hour for the Dictation tests (10).*

* An Examiner will give the dictation tests either before or after the working of the paper under heading (9). Candidates in the Voice-Culture and Class-Singing Examination will be exempted from the Aural Tests specified on page 7.

VOICE CULTURE AND CLASS-SINGING.—*Continued.*

The maximum marks obtainable in the *vivâ voce* portion of the Examination (headings 1—7 inclusive) will be as follows:—

1. Playing of Prepared Accompaniments	...	...	...	16
2. Playing Unison Song at Sight	...	...	...	12
3. Score-reading and Transposition	...	...	...	12
4. Singing at Sight	...	...	...	12
5. Lesson on Prepared Two-part Song	...	...	...	20
6. Voice Exercises, Questions, etc.	...	...	...	12
7. Pointing Unison Song on Modulator	...	...	...	4
General Impression	...	...	...	12

Total 100

N.B.—75 marks required for a pass.

In the Paper-work (headings 8—10 inclusive) the maximum marks obtainable will be:—

8. Rudiments of Music, etc.	...	...	...	100
9. Principles of Teaching, etc.	...	...	...	100
10. Dictation	...	...	...	100

N.B.—Under each of these headings 75 per cent. will be required for a pass.

Candidates who are successful in any branch will not be required to undertake that portion of the Examination again. If such candidates fail in either the paper on Rudiments of Music (8), the paper on the Principles of Teaching (9), or in Dictation (10), they may re-enter at a subsequent period for whichever part (or parts) they have failed in, at a fee of one guinea for each paper and one guinea for Dictation.

The Diploma in Voice Culture and Class-Singing does not qualify the Candidate in the Teaching of Aural Training and Sight-Singing.

ELOCUTION.

Examiners.—A. ACTON-BOND, Hon. R.A.M.; WILTON COLE, F.R.A.M.; CAIRNS JAMES, Hon. R.A.M.; CECIL MARTIN, A.R.A.M.; CONSTANCE NEWELL, A.R.A.M.; KATIE THOMAS, F.R.A.M.

This Examination is for Teachers or Performers.

No Candidate under the age of 20 can be examined as a Teacher.

The Examination consists of two parts: (1) The working of a Paper on the Art of Elocution and Diction. (2) A practical Examination (*Vivâ Voce*).

ELOCUTION.—*Continued.*

At the Written Examination Candidates will be required to work a paper in which questions will be asked on:—

- (1) *Voice Production.*
- (2) *The Organs employed in Speech.*
- (3) *The Technique of Elocution (Speech, Interpretation, Æsthetic Appreciation).*
- (4) *General Faults in Elocution and Diction.*
- (5) *Prosody, with special reference to (a) Accent, Quantity ; (b) Versification.*

This paper must be worked on a specified day, before the date of the *vivâ voce* examination.

Candidates may be questioned at the *vivâ voce* Examination on their written answers.

Time allowed three hours ; 75 marks required to pass.

At the *Vivâ Voce* Examination, Candidates will be required to:—

- (1) *Recite one piece prepared from each of the following lists : A., B., C., and also one piece of their own selection (prose or verse), not exceeding 30 lines in length.*
- (2) *To answer questions thereon with reference to Form and Interpretation.*
- (3) *To answer questions on Voice Production, Prosody, Technical Errors and Defects of Speech.*
- (4) *To explain and demonstrate the teaching of Elocution (for Teachers only).*
- (5) *To read Poetry and Prose at sight.*

SELECTIONS.

(A)—CLASSICAL.

FOR WOMEN.

1. HENRY VIII, Act III., Scene 1. From "Most honoured Madam" to "My sorrows fall upon ye." (*Shakespeare.*)
2. ROMEO AND JULIET, Act II., Scene 2. From "Thou know'st the mask" to "within my breast." (*Shakespeare.*)
3. TWO GENTLEMEN OF VERONA, Act IV., Scene 4. From "Dost thou know her?" to end of scene. (*Shakespeare.*)
4. CYMBELINE, Act I., Scene 5. From beginning of scene to exit Pisanio, omitting "take your own way" to "until I send for thee." (*Shakespeare.*) (In some editions this is Scene 6.)
5. TWELFTH NIGHT, Act III., Scene 1. From "Give me your hand, Sir," to end of scene. B.E.S.S. Ed. (*Shakespeare.*)
6. MERCHANT OF VENICE, Act I., Scene 2. From "But what warmth is there" to end of scene. B.E.S.S. Ed. (*Shakespeare.*)
7. TROJAN WOMEN. (EURIPIDES.) Andromache's speech: "Go, die, my best beloved," page 48. (*Gilbert Murray Translation.*)

ELOCUTION.—Continued.

(A)—CLASSICAL.

FOR MEN.

1. RICHARD III., Act I, Scene 1. "Now is the winter of" to "murderer shall be." (*Shakespeare.*)
2. HENRY VIII., Act II., Scene 1. "All good people" to "lift my soul to heaven." (*Shakespeare.*)
3. THE TEMPEST, Act I., Scene 2. "All hail" to "go hence with diligence." (*Shakespeare.*)
4. MUCH ADO ABOUT NOTHING, Act II., Scene 3. Benedick's speech: "This can be no trick" to end of scene. (*Shakespeare.*)
5. HIPPOLYTUS. EURIPIDES. Henehman's speech, beginning: "So we made our way" to "in that wild land." (*Gilbert Murray Translation.*)

(B)—OLD AND MODERN COMEDY.

FOR WOMEN.

- QUALITY STREET, Act II. From "What book is it, Phoebe?" to "My youth, my youth." (*J. M. Barrie.*)
- THE CRITIC, Act I., Scene 1. From "So I am very glad" to "Where they can't at the wit." (*Sheridan.*)
- THE RIVALS (French's Edition), Act V., Scene 1. From "My mistress, ma'am I know" to "caprice can inflict." (*Sheridan.*)
- PALACE OF TRUTH (French's Edition), Act II. From "Indeed I am glad to think" to "Farewell, Zeolide." (*Gilbert.*)

FOR MEN.

- GOOD-NATURED MAN, Act II. From Lofty's entrance to exit with Mrs. C. (*Goldsmith.*)
- MAGIC (Martin Secker Edition), Act I, page 12. From enter Doctor to "satisfies the Duke." (*G. K. Chesterton.*)
- WILL SHAKESPEARE, Act II., Scene 2, page 58. From "Is this the Golden Apple" to end of speech. (*Clemence Dane.*)

(C)—POEMS AND PROSE.

"Harp Song of the Dane Women"	...	...	...	...	Kipling
"A Charm"	...	...	...	...	Kipling
"Death of Admiral Blake"	...	...	...	...	Newbolt
"Carthusians"	...	...	...	...	Ernest Dowson
"Rejoice ye Dead" ("Augustan Poetry")	(Benn)...	...	...	...	Robert Bridges
"Sonnet to a Nightingale"	...	...	...	...	Milton
"Blow out, ye bugles" (Sonnet)	...	...	...	...	Rupert Brooke
"Ode to Apollo"	...	...	...	...	Keats
"Ghent to Aix"	...	...	...	...	Browning
"The Invitation"	...	...	...	...	Shelley
"What is Time?" ("Modern Reciter")	(Butterworth)	...	...	...	Marsden
"Advice to Youth" ("Carfax Books")	(Sidgwick)	...	...	...	Ben Jonson

AES TRIPLEX (Virginibus Puerisque). From "It is better to lose health" to end of chapter. (*Stevenson.*)

ESMOND, Book III., Chapter IV. From "Yes, Sir, a duke is a taller man" to "I want my wings and to use them, Sir." (*Thackeray.*)

SARTOR RESARTUS (The everlasting Yea), Chapter IX. From "foreshadows call them" to "lie disclosed to me." (*Carlyle.*)

ISAIAH, Chapter XXXV., from 1st to 10th verse, inclusive. (*The Bible.*)

II. SAMUEL, Chapter I., verses 17 to 27, inclusive. (*The Bible.*)

ELOCUTION.—*Continued.*

(D)—OWN SELECTION. FOR ALL.

This may be prose or verse, but should not exceed 30 lines in length.

The Examiners are instructed to accept only pieces mentioned in the current Syllabus.

Candidates who enter for a second or third time in the same year must prepare two fresh selections of pieces on each re-entry.

The marks obtainable in the *vivâ voce* examination are as follows :—

					Maximum Marks.	
					Teachers.	Performers.
Voice Production ...	...	...	...	...	12	12
Enunciation ...	...	...	...	...	12	12
Gesture ...	...	...	...	...	4	4
Facial Expression ...	...	...	...	...	4	4
Memory ...	...	...	...	...	4	4
Sight Reading ...	...	...	...	...	12	8
General Interpretation ...	...	...	...	...	8	8
(Rhythm, Phrasing, Continuity.)						
Questions ...	...	...	...	...	16	8
Classical ...	...	...	...	...	8	12
Old Comedy ...	...	...	...	...	8	8
Poem ...	...	...	...	...	8	12
Own Selection ...	...	...	...	...	4	8
Total					100	100

75 marks required to pass.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas, Christmas and Easter Periods only.

By order of the Committee of Management,

A. ALGER BELL, *Secretary.*

ISSUED APRIL, 1928.

N.B.—The Prospectus of the Teachers' Training Course, 1928-29, may be obtained in August on application to the Secretary.

This leaf to be detached and used as Entry Form.

NO LETTER IS NECESSARY WHEN SENDING THIS FORM AND FEE.

Royal Academy of Music.

LICENTIATESHIP EXAMINATION.

APPLICATION TO ENTER FOR EXAMINATION.

Name in Full (Please PRINT. If a lady please state Miss or Mrs.)

Home Address

London Address (if known)

Subject for Examination

*

(State above whether entering
as teacher or performer.)

Signature of Candidate

Date

If exemption from either or both papers is claimed, or from aural tests, in accordance with paragraphs 7 or 9, pp. 4 and 5 of Syllabus, please state the grounds on which such claim is made and (in the case of paragraph 9) give date of last pass in paper work or aural tests.

To the Secretary,

ROYAL ACADEMY OF MUSIC,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

N.B.—Cheques should be made payable to THE ROYAL ACADEMY OF MUSIC, and crossed. Scotch and Irish Cheques should be made out for an additional sixpence to cover Bank charges.

If entering for the Examination a remittance of **Six Guineas** for Glasgow or **Five Guineas** for London must accompany this Form, which must be returned by **June 30th** for the **September** Examination, **October 31st** for the **Christmas** Examination or **February 14th** for the **Easter** Examination. No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per Candidate, and no late entries can be accepted, under any circumstances, after **July 12th**, **November 12th**, and **February 28th**, in the respective periods.

FOR CHRISTMAS EXAMINATION.—Should the Candidate enter for Singing, Pianoforte or Violin and desire to make a request as to examination before or after Christmas, please write here "Before" or "After:" _____ Christmas.

* If entering as teacher—

"Certified that I shall be 18 years of age (Music), 20 years of age (Elocution) on the date of my examination."

Candidates are requested to mention here the names of any examiners with whom they may have studied.

Royal Academy of Music.

The attention of Teachers and Candidates is drawn to the following features in the current Syllabus :—

Candidates in Pianoforte from Scotland, the north of England, and the north of Ireland may, should they so desire, be examined in Glasgow—see page 4, paragraph 3.

It is now possible to obtain L.R.A.M. with Honours. Particulars will be found on page 7.

Candidates holding the following British diplomas: Mus. Doc., Mus. Bac., F.R.C.O., L.R.A.M., gained in or since September, 1921, are exempt from presenting themselves for Aural Tests.

The times when Candidates may attend for Paper work are given on page 5, and for Aural Tests, on page 7.

Lists of Licentiates may be had on application—Part I. before March, 1911; Part II. from March, 1911 to March, 1919; Part III. from March, 1919 to March, 1926. Price 1/- each. From March, 1926 to January, 1928, gratis.

A. ALGER BELL.
Secretary.

April, 1928.